

Cathedrals | **Salfelder** | Artist Level

Full Score

Cathedrals

Kathryn Salfelder



BOOSEY & HAWKES

Program Note

Cathedrals is a fantasy on Gabrieli's *Canzon Primi Toni* from "Sacrae Symphoniae," which dates from 1597. Written for St. Mark's Cathedral in Venice, the canzon was scored for two brass choirs, each comprised of two trumpets and two trombones. The choirs were stationed in opposite balconies of the church according to the antiphonal principal of *cori spezzati* (It. 'broken choirs'), which forms the basis of much of Gabrieli's writing.

Cathedrals is an adventure in 'neo-renaissance' music, in its seating arrangement, antiphonal qualities, 16th century counterpoint, and canonic textures. Its form is structured on the golden ratio (1: .618), which is commonly found not only in nature and art, but also in the motets and masses of Renaissance composers such as Palestrina and Lassus. The golden section (m. 141), the area surrounding the golden section (mm. 114-177), and its series of extrapolated subdivisions have audible characteristics, often evidenced by cadences, changes in texture, or juxtaposition of ideas.

The work is a synthesis of the old and the new, evoking the mystery and allure of Gabrieli's spatial music, intertwined with a rich color palette, modal harmonies, and textures of woodwinds and percussion.

For more detailed information on the golden section and the exact proportions in *Cathedrals*, please visit the composer's website: www.kathrynsalfelder.com

Performance Note

For balance and aesthetics, the work is intended to be performed one on a part, with two players on each flute and clarinet part. Additional doublings are at the conductor's discretion. If additional brass players are used, the trumpet and trombone passages in mm. 66-80 should remain solo lines.

----- Dotted slurs indicate phrasing; each note within the slur is to be gently rearticulated.

Performance time: c. 6 minutes

Winner of the 2008 ASCAP/CBDNA Frederick Fennell Prize

Premiered by the Arizona State University Wind Bands, Gary W. Hill, conductor, September 18, 2008.

Biography

Kathryn Salfelder (b. 1987) is fast gaining national recognition as a rising wind band composer. Recent awards include the 2008 ASCAP/CBDNA Frederick Fennell Prize, presentation of *Cathedrals* at the Virginia CBDNA Symposium 34 for New Band Music, an Encore Grant from the American Composers Forum, first place in the Charles B. Olsen Composition Competition, and participation in the 2006 National Band Association Young Composer Mentor Project.

Ms. Salfelder currently studies composition at the New England Conservatory of Music, where her *Three Fanfares for Brass Quintet* was selected as the winning score in the 2008 New England Conservatory Honors Ensemble Competition. A student of Michael Gandolfi, she is the recipient of annual merit awards from the New England Conservatory, the Elks National Foundation and the Carpe Diem Foundation of Illinois.

An accomplished performer, Ms. Salfelder is pianist for the New England Conservatory Wind Ensemble and has appeared on New England Conservatory's Composer's Series and Tuesday Night New Music concerts. She serves as associate conductor and rehearsal pianist for the Fiddlehead Theatre Company (Norwood, Massachusetts), has twice appeared as soloist with the North Jersey Symphony Orchestra, and was the winner of the 2003 and 2001 Andrew George De Grado Solo Piano Competitions.

Ms. Salfelder is a member of ASCAP and the National Band Association, and serves as Show Staff for the United States Scholastic Band Association.

Instrumentation

1 – Piccolo
 4 – Flute 1
 4 – Flute 2
 1 – Oboe 1
 1 – Oboe 2
 3 – B^b Clarinet 1
 3 – B^b Clarinet 2
 3 – B^b Clarinet 3
 2 – B^b Bass Clarinet
 1 – Bassoon 1
 1 – Bassoon 2
 1 – B^b Soprano Saxophone
 2 – E^b Alto Saxophone
 2 – B^b Tenor Saxophone
 1 – E^b Baritone Saxophone

Left Brass Choir:

2 – B^b Trumpet 1
 2 – B^b Trumpet 2
 1 – F Horn 1
 1 – F Horn 2
 2 – Trombone 1
 2 – Trombone 2
 2 – Tuba 1

Right Brass Choir:

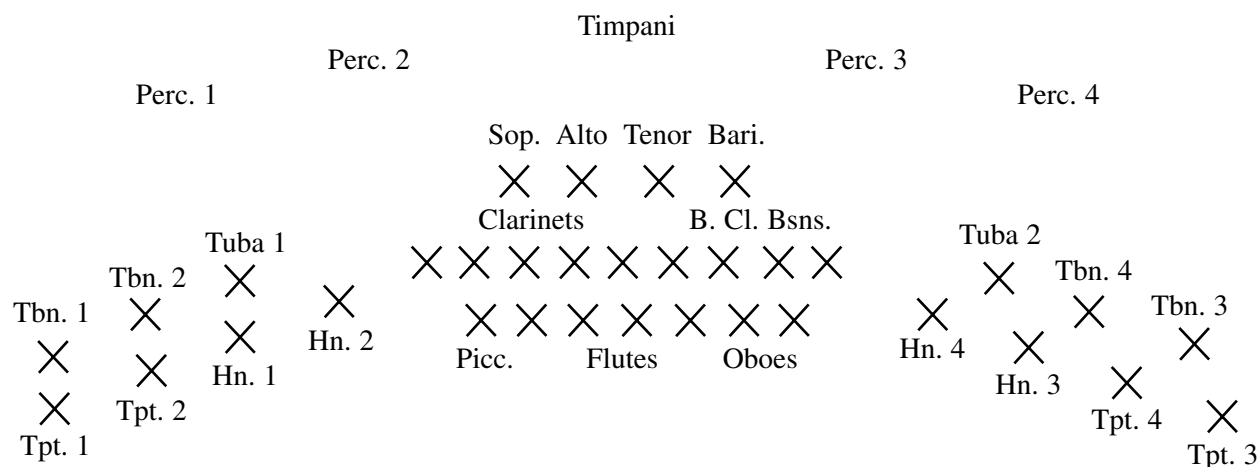
2 – B^b Trumpet 3
 2 – B^b Trumpet 4
 1 – F Horn 3
 1 – F Horn 4
 2 – Trombone 3
 2 – Trombone 4
 2 – Tuba 2

1 – Timpani

4 – Percussion Score

- 1: Vibraphone, Marimba
- 2: Bells, Wood Block, Toms (4)
- 3: Crotales, Bass Drum, Xylophone, Small Sus. Cym.
- 4: Tam-tam, Temple Blocks (5), Medium Sus. Cym.

Suggested Ensemble Seating



Brass choirs may be placed in balconies or at the two farthest extremes of the stage, as performance space allows.